

Week in Motion Pictures

A FEW PERSONALITIES

Pearl Sindelar to Play Lead in "Potash & Perlmutter," but She Will Continue to Act for the Screen.

Pearl Sindelar, leading woman of Pathe's films and known throughout the world as a motion picture star, is about to make a partial return to the legitimate stage. Beginning to-morrow she will succeed Marie Dressler in the leading part of "Potash & Perlmutter," at the Colman & Harris Theatre. In an interview published in The Tribune last month Miss Sindelar expressed her fondness for the spoken drama, as well as her interest in pictures. Under the present arrangement a happy combination will be effected, as she will continue to act for the screen while appearing on Broadway.

Carlisle Blackwell, who has long been associated with the Kalem Company, has been engaged by the Famous Players' Company to appear in their pictures. This will broaden the scope of his work, as this concern turns out only long features.

For reasons which he does not state, Edwin August has resigned from the Universal and will manage a concern of his own. He is now engaging a company of players to support him in the production of feature attractions.

Only a few years ago there were numerous legitimate players who failed to realize that an occasional appearance in films was a good test of their versatility, and, incidentally, a good form of advertisement. Now nearly all of them have become wiser. One of the most recent converts is Ethel Barrymore, who has forgotten her conservative spirit and will shortly appear in a film version of one of her recent stage successes. The picture will be made by the All-Star Company, but the title of the play selected has not yet been announced. Augustus Thomas will direct the production.

Marion Leonard, one of the few picture actresses to own her studio and have her special company, is now starting to make pictures along rather original lines. In the first place each picture will be long enough for an entire evening's entertainment, but, more important than that, the pictures will not be, as is now the case with all others, of an arbitrary length. Every play or story will be presented for what it is worth. This will do away with the pruning and padding which hurt so many pictures.

William Gillette will soon appear in a film version of "Secret Service" to be made by Life Photo Films. Ever since we observed that the principal piece of furniture in the library of his North Carolina bungalow was a case of ammonia bottles we have been prepared for surprises.

"Broncho Billy" Anderson's last exploit was a leap from a racing pony to a stage coach travelling as fast as his horses could pull it. Jesse James had nothing on "Billy."

Ben Wilson and a company of Edison players have sailed for a several weeks' tour in Bermuda to take pictures. The stuff the players hand out about how hard they work in sort of hard to swallow, in the face of facts like the above.

Richard Tucker travelled from Florida to New York for one scene, which required a large studio. The scene has not yet been taken, as the fire at the Edison plant took place only a few hours after his arrival.

Richard Stanton and George Osborne, of Kay-Bee films, have graduated into the ranks of directors.

Lina Cavalieri is now on the bounding billows, headed for La Belle France, where she will act the scenes for the film production of "Manon Lescaut." Lucien Muratore, who will play opposite her, and Daniel V. Arthur, who is making the picture, are accompanying her. After taking

the scenes in France the party will go to New Orleans to complete the drama.

"What is your finger bandaged for, Monty?" queried friends of Frank Montgomery, producer of Indian pictures.

"Huh! That's my new ring, given me by Mona Darkfeather and the Indians," was the answer.

The ring contains two large diamonds, and it is said that in preparing it the jeweller discarded the usual Troy system of weights in favor of avoidance.

Harry Pollard is thinking of hiring a polyglot to translate the letters about his "beauty" pictures. Harry is modest enough, but a drawer full of compliments in unknown tongues excites the curiosity.

Fred Mace will call the pictures to be put out by his own company "Mace Films."

"In the Footprints of Mozart" is the title of a forthcoming two-part life of that composer. Mozart will be portrayed by George Field, of the "Flying A" players.

Sydney Ayres is the latest leading man of the screen to advance to a position as director. William Garwood will succeed him, but Sydney says he will hop into a picture now and then to show his friends that he is still on the job.

For the last ten weeks California picture makers have been walling about the rain and constant clouds. What is that stuff they print in railroad brochures about "sunny California"?

Renée Kelly, lately of the Chicago Theatre Company, is one of the latest additions to the Selig forces.

Child actors are all too frequently very much spoiled. "Baby" Lillian Wade seems to be an attractive exception.

Norma Phillips, "Our Mutual Girl," entertained Miss Hays and part of the chorus from "Sari" recently. The dancing of the musical comedy people was all recorded on the film.

King Baggot was the host at the Republic Theatre Thursday. He is the founder and president of the Screen Club and its members attended his performance in a body.

Judging from accounts in the Los Angeles papers, Marguerite Lovegrove is not exactly lacking in luck. When she and her sister discovered a burglar in the house Marguerite seized a revolver and, crawling to the door of the room where the crook was prowling about, took a pot shot at him. Of course, she didn't score a bull's-eye, but nevertheless the thief tumbled backward out of the window with an alacrity calculated to fill the best of "heavies" with envy. Too bad there was no picture taken of the incident.

We won't take the blame for this, but we are informed that when Muriel Ostroiche, being in a great hurry, started home made up as a little girl, a kind-hearted ticket seller of the New York, New Haven & Hartford assured her that she could get by on half fare. True, Muriel is a little girl, but we'd rather like to hear her vouch for the story herself.

Leonardo da Vinci was such a clever inventor that he would probably have appreciated motion pictures very much. Therefore, he will probably not turn in his grave when the "Flying A" company shows its film version of his picture of "The Last Supper."

John Bunny once had golden hair of an attractive, curly design. One day an acquaintance commented on his beautiful locks.

"Yes," remarked John, "that's fate's joke, putting hair like that over such a face."



SCENE FROM "THE SPOILERS," AT THE NEW STRAND THEATRE.

SHE'S NOT CONTRARY

Mary Charleson Admits New York Is Nicest Town in East.

"Watchful waiting" is as unpopular with motion picture actresses as it is along the Texas border. At least, it is what Mary Charleson regards as the greatest hardship of the acting for the screen. You see, it frequently takes a week's work, in the studio and out, to prepare a thousand feet of film. That amount is exhibited in about eighteen minutes, and, of course, the actual photographing takes just about the same length of time. So the players may do only eighteen minutes of actual acting during the course of a week. As they are generally working for several pictures at the same time, this is not a frequent occurrence, but it does happen.

There are many who would regard this as an ideal arrangement, but they are not persons who are in any great danger of being given a chance to try it. As for Mary Charleson, a moment's consideration of her career for the last two months shows that she is the sort of girl who simply adores work. Ever since February 7 she has been appearing every night, including Sundays, in the pantomime act at the Vitaphone Theatre. She has also had a matinee every Saturday. Sounds like a strenuous programme, but it's not all. Besides this, she has been appearing in her routine work at the Vitaphone studios in Brooklyn during the daytime. For such, she is the life of a working girl. To-day she finishes her Broadway appearance. Perhaps, you suppose, she is glad of the chance for a little rest. Then suppose again.

"I'm dreadfully sorry that our little act is closing," remarked Mary, wistfully, while she was waiting to go on last night. "I may be losing weight and sleep, but it's lots of fun to be appearing on Broadway. It's something I never expected when I left a stock company out in Los Angeles to act for the films."

"Does it make you want to go back to the legitimate stage?" we queried.

"Well, not exactly that; but there's something very pleasant about a real audience, generous in its applause, instead of megaphone armed directors who don't



MARY CHARLESON, WHO JUST HATES TO LEAVE BROADWAY.

know there is such a thing. Then, too, there's a lot of satisfaction in getting our little sketch across without any words and with no 'props.' It's rather hard work—much more so than you would think—but that just makes it nicer."

Perhaps Miss Charleson's enjoyment of hard work can be traced to her ancestry, which is Irish on both sides of the family. In fact, she was born in the "old country." Her recollections of her youth in Ireland are rather vague, in view of the fact that her parents came to this country when she was three months old and fastidiously on bringing her along.

"Anyway," boasts Mary, "I lived there for a while."

In spite of the tender age at which Miss Charleson arrived in the land of tariff and tolls, it was not long before she was appearing on the stage.

"Like nearly all children," she reminisces, "my schoolmates and I used to play at giving shows, and had a theatre

fixed up in our backyard. My older brother was a mechanic at one of the big theatres, and as a result our theatre was the envy of the neighborhood. All sorts of discarded stage paraphernalia were utilized in its equipment, and in our childish eyes the touches of realism thus obtained were magnificent beyond description. The crowning triumph was when we gave a benefit performance. I've forgotten what it was to benefit, but I shall never forget that we cleared \$540. To us the amount seemed staggering, and we felt a great pride in the thought that by our efforts the beneficiary was to be raised at one stroke to the ranks of the idle rich.

"Of course every one who used to appear in our backyard drama dreamed of acting as a career. The dream was destined to work out only in my case, and I have not found it as rosy as I expected. Not that I don't love my work, but in those days I used to imagine a fame that would make Sarah Bernhardt look like a small-time vaudeville acrobat. Now I realize that such laurels are reserved in the amusement field for peripatetic, positively non-alcoholic secretaries of state."

It was little Miss Charleson's acting in those make-believe plays, combined with instruction from her father, himself an actor, which led to her first professional engagement. She was well known in Los Angeles as a child actress of much promise, and when only twelve years old was engaged to play in "Rip Van Winkle" at the Belasco Theatre in that city. As a result she became a regular member of the stock company there. Several years later she was asked to appear in Selig photoplays while the theatre was closed. Since that time she has been acting exclusively for the screen. She has been with the Vitaphone for a year and a half, first in the Western company and for the last six months at the Brooklyn studio.

For a citizen of Los Angeles Miss Charleson is remarkably liberal in her views, for when asked how she liked New York she admitted that it "is the nicest place in the East."

Miss Charleson has a most attractive personality and she is one of the leading spirits in all the fun at the studios. John Bunny, with whom she has been appearing in the pantomime and whom she calls Uncle John, regards her as one of the bright and shining lights among picture actresses, but nevertheless delights in telling about her misadventures.

"When Mary arrived from the West," he told us, "she had a reputation as considerable of a horseback rider. So one of the young actors asked her to accompany him on a ride. Mary looked at the tame Eastern horse a bit contemptuously and, after some signaling remarks about his spirit, started off. Before she was out of sight of the studio the horse decided to justify himself in her eyes. He suddenly bolted, and before Mary knew what had happened she was clinging on for dear life, with the horse running away. After a wild chase her escort succeeded in heading the best off. Since then Mary has admitted that there are some lively things in the East."

"I must confess that Uncle John has the facts about right," laughed Miss Charleson, "but that horse knows his place now, believe me, and I can prove it at any time."

Although the fair Mary has made her farewell bow to Broadway for the time being, she will continue to be present on the screen, as she appears in the principal feminine part of "Mr. Barnes of New York," which opens to-morrow.

FILMS ALONG BROADWAY

The Strand, World's Largest Photo Play Theatre, Opens—Around the World Baseball Tour at the New York.

The opening of the Strand Theatre, the largest motion picture house in the world, took place last night with the exhibition of "The Spoilers" made by Selig from the novel by Rex Beach. In addition to this picture, a topical film was shown, and an elaborate concert was given by the orchestra and organ.

The Strand is situated in the heart of the theatrical district, being at Broadway and 6th st., with a Broadway frontage of 155 feet. The auditorium will seat 2,000 persons, but, in spite of this large capacity, every seat is placed so that its occupant gets an unobstructed view of the screen. This is a feature of considerable importance, as is shown in legitimate theatres converted to picture houses.

One of the devices which should prove a boon in summer is that the heating apparatus is so arranged that it can be used to cool the auditorium. There are many other notable modern devices in the building.

Prior to the showing of "The Spoilers" a reception was held. A full account of the evening and of the pictures will be published next Sunday.

The bill which has been running at the Vitaphone Theatre ever since its opening closed last night, to be succeeded by a new programme constructed along the same lines in that it will consist of a photo drama and comedy and a pantomime acted by the players themselves.

The drama will be a film version of the novel and play by Archibald Clavering Gunter, "Mr. Barnes of New York." The cast is headed by Mary Charleson and Maurice Costello. The play is in six reels.

"Love, Luck and Gasolene," the comedy, is an elaboration of one of the recent pictures featuring John Bunny which the Vitaphone company put out in the course of its regular releases. J. Stuart Blackton has prepared the new form of the production and advance reports mention races between steam yachts, motor speed boats and an aeroplane. John Bunny, Lillian Walker and Wallie Van are in the cast.

The pantomime, also by Mr. Blackton, will be "The New Stenographer." Six of the Vitaphone players will appear in it personally. They are Flora Finch, Lillian Walker, Wallie Van, Etienne Girardot, Hughey Mack and Albert Roscardi. These productions will be reviewed next Sunday.

The work of D. W. Griffith has been absent from Broadway but three days, and to-day another photo-drama produced by the director of "Judith of Bethulia" will open. This is "The Battle of the Sexes; or, The Single Standard," which will be shown at Weber's Theatre. As the name implies, the drama deals with a great moral question. The world is full of men who consider themselves at perfect liberty to indulge in forms of immorality which they hold to be cardinal sin if committed by a woman. The object of this picture is to show the ruin which almost always results from this attitude and to show how untenable it is.

To say that the producer is confronted by a difficult task is putting it mildly. The subject is at best a delicate one, and, in its treatment, it is one that is hard to make convincing because of the tendency to overcolor situations. Mr. Griffith is the man to cope with a play of this kind, however, and from advance reports we are hopeful of seeing a production worthy to rank with "Judith of Bethulia," although of an entirely different type.

Those who have a fondness for pictures of real events will have an opportunity to see a remarkable one at the New York Theatre beginning to-day. Baseball fans will probably be interested in the film as well, for it is the Pathe photographic representation of the tour of the Giants and White Sox around the world.

A humorous touch and a thread of plot is given to the film by the introduction of the "baseball bug," who endures many hardships for the sake of following his idols. Scenes of various kinds are shown of the team across the United States, and in the Philippines, Australia, Japan, China, India, Egypt, France and England. In connection with the pictures of the players there are many views of strange places in the Far East.

King Baggot and his supporting company of picture players are beginning their third week at the Republic Theatre in "The Baited Trap." In the course of this subject the inner workings of a motion picture studio are fully shown. "Samson" also continues on the same bill.

"Between Savage and Tiger," a spectacular animal picture in six reels, will be the attraction at Proctor's Fifth Avenue Theatre for the first half of the week. The picture, which was made by Cines in Rome and India, depicts an exciting series of adventures.

"Les Miserables" begins its final week at the Carnegie Lyceum to-day. The last exhibition of this excellent production, which takes place next Sunday evening, will be the 10th. The story is presented in nine reels, and the producers have been particularly happy in catching the spirit of Hugo's novel.

JOLTING THE "LEGITS." E. K. Lincoln, former star of the Vitaphone Company, and now acting in the Photo-Play Productions' version of "The Little Rebel," takes exception to the rather general belief that legitimate actors can usually do good work in pictures. In discussing the idea, Mr. Lincoln said:

"While I do not wish to decry the work of legitimate stars in any way their appearance in motion pictures has impressed on me the fact that often-times a very smart person may not understand another's business. The art of the photo-play differs from that of the stage. Even 'making up' is done differently, for instance. Then the working lines must be understood. Playing before the camera is far different from playing before an audience. To get the best results one must have experience and have studied."

"Screen actors understand the technique of the business. It is foolish, I believe, to expect to transplant a speaking actor or actress to an entirely new atmosphere and method procedure at

one fell swoop and expect to get the best results."

"This idea is amply born out by the appalling number of failures that have been made recently by legitimate stars in expensive motion picture productions. I believe that it would not be placing the average too high to say that not one in ten of these great people of the spoken drama have been satisfactory in their work in pictures. In several instances they fell down utterly. Sometimes it is the exaggerated artistic temperament which prevents the star from getting into the spirit of the work, but as a general rule it is an absolute lack of knowledge of picture acting that causes the trouble. With reasonable training and some real hard study of the basic requirements of this brand new art, the real actors of the legitimate stage would more readily be drafted into picture acting, but usually they are drafted at a big salary to work in one picture, and they have to work down and go out of the game before they have grasped even the elementary details of picture acting."

FIGHTING LOCAL CENSORS.

Local censorship, if generally adopted, would be of tremendous injury to the motion picture business, because, however satisfactory a picture might be, nearly every censor would feel it his duty to order some part of it cut. The more petty the official the more true this would be. Therefore, it is with much trepidation that film manufacturers view the decision of the United States Circuit Court of Appeals for the Northern District of Ohio in a test case brought against the Ohio Board of Censors by the Mutual Film Corporation. This court has decided by a vote of three judges that the law creating the state censorship is constitutional.

However, an appeal has been taken to the United States Supreme Court, and an injunction has been granted which will prohibit the Ohio censors from passing on pictures until the appeal has been decided. The main argument of the appellants in the action has been that to censor motion pictures is a violation of the constitutional provision guaranteeing to all persons freedom to publish their sentiments or beliefs. The attorney for the film concern states that the Ohio court avoided a decision of this question in its finding.

AL JENNINGS IN FILMS.

Al Jennings, former bandit and now candidate for Governor of Oklahoma, arrived in New York yesterday to arrange the preliminaries for a six-reel motion picture of his life. With Mr. Jennings was Sheriff "Bill" Tillman. Most of the day was spent at New Rochelle in a conference with C. J. Hite, the president of the Thanetvise company, which will produce the picture.

In collaboration with Will Irwin, Mr. Jennings recently wrote an account of his remarkable career, under the title "Beating Back," which was published in "The Saturday Evening Post." In it he described his experiences as a county official, train robber and convict, as well as his successful efforts to become a useful citizen after his release from the penitentiary.

The motion picture version will follow "Beating Back" closely and will have the same title. It will be made on the scenes of the various events. Mr. Jennings' story is generally regarded as a unique human document, and if properly handled should result in a picture of unusual merit.

GEORGE ADE TO THE RESCUE.

One of the rarest things in motion pictures is a real comedy. Many alleged humorous pictures are produced, but it is an unfortunate fact that most of them consist of cheap and sometimes coarse slapstick stuff in which there is a marked absence of anything witty. Once in a long time a company stumbles on something really funny, but with the exception of the Keystone pictures, a consistent series of good comedies has never been produced. Accordingly there is a hint of entertainment to come in the announcement that George Ade will write three series of comedies for the screen. The pictures will be prepared by the Essanay company, and a contract has been made with Mr. Ade which calls for one story a week. "Napoleon and the Bumps," the first of the new narratives, will be shown early in May, and succeeding ones in regular weekly sequence.

By an arrangement with the Brooklyn Federation of Jewish Charities the Universal film, "How the Jews Care for Their Poor," will be shown during the week of April 20 at the Orpheum Theatre and during the following week at the Crescent Theatre. The pictures have been endorsed by prominent Jewish philanthropists.

Francis Ford is obtaining some great effects in the "Lucille Love" series, but he is likely to hear protests from faunal naturalists. He really ought to study the geographical range of some of his animals a bit before injecting them into the plot.

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BLANCH TICKET OFFICE (same prices)
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Travel Bureau, 70 West 184th St., Val-
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AT TOWER AND PRISON SCENES
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GARDEN SCENE from
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Prices
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Louise Cox, Sophie Braslau, Dinah Gilly,
Entire Met. Orchestra. Cond. Rothstein.
To-morrow at 8. Hansel & Gretel, Alton,
Butterfly (Act 2), Paganini, Toccata,
Lohengrin (Act 1), Gade, Humer, Jory,
Walt, Witherspoon, Boheme (Act 1), Aida,
Gade, Humer, Jory, Walt, Witherspoon,
Wed. at 8. Tannhauser, Gade, Premstad,
Berger, Walt, Witherspoon, Cond. Hertz.
Thurs. at 8. Aida, Destinn, Ober, Caruso,
Gilly, Rothstein, Cond. Toccata.
Fri. at 8. Amor Medico, Bori, Cristall,
Pini-Cori, Cond. Toccata. Secret of Sa-
zanne, Aida, Hertz, Cond. Toccata.
Sat. at 2. Koenigsberg, Tarrar, Robinson,
Jory, Gilly, Hertz, Hyster, Cond. Hertz.
Hesper, Alton, Berger, Witherspoon, Leon-
hardt, Hertz, Cond. Toccata.
HARDMAN PIANO USED.

PARK THEATRE (6th Circle & 50th—Eva 8:30.
Mat. East. Mon. Tues. Thurs. & Sat. 2:30.
Change. To-day, Apex Moving Picture Film.

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An original silent comedy by J. Stuart Blackton, featuring the personal ap-
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Hathaway & Ed Hayes & Co., Kathleen
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vester, The "Great" Trio, Bert Monro, Mort
Berger and Elsa Howard, 6 others.

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ORATORIO
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RUTH Repeated by Request
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LYCEUM THEATRE To-Morrow (Sat) 3
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